

Government
Publications

CA2 φN
DE 95
-73M25

The Ontario
Educational
Communications
Authority

85 Eglinton Ave. East, Toronto 352, Canada



3 1761 11892807 6

herald publications

67



MEDIA & METHODS
OF THE ARTIST

A list of terms
and useful books
on artists' materials
&
techniques



Programs in the Media and Methods of the Artist series arranged alphabetically.

Acrylic No. I

Acrylic No. II

Assemblage

Collage

Egg Tempera

Gouache

Monoprints

Mural Techniques No. I

Mural Techniques No. II

Oil Equipment

Oil Pigments

Oil Techniques No. I

Oil Techniques No. II

Oil Techniques No. III

Pastel

Pencils and Papers

Pens and Inks

Serigraphs

Sticks

Watercolour

Media and Methods of the Artist with James Williamson, Head of the Gallery School, Art Gallery of Ontario.

The following is an alphabetical list of terms used in the twenty-program series, Media and Methods of the Artist. Works of art seen in the series were made available through the courtesy of the Art Gallery of Ontario and private collectors.

Abstract Pertaining to the non-representational art styles of the twentieth century, emphasizing lines, colours, generalized or geometric forms, especially with reference to their relationship to one another.

Acrylic resin Manufactured chemical product used as a clear plastic binder in painting.

Alla prima Direct, first-time painting left unmodified.

Assemblage Use of found shapes and objects to create low relief collage painting.

Bond paper fine surface white paper for pen drawing.

Canvas Artist's cloth usually linen or cotton.

Cartridge paper White drawing paper - pulp base.

Casein A paint in which an emulsion, made from a solution of protein precipitated from milk, water and ammonia carbonate, is used as a binder.

Collage A technique of composing a work of art by pasting on a single surface various materials not normally associated with one another, such as newspaper clippings, theatre tickets, fragments of an envelope, etc.

Composition The organization or grouping of the different parts of a work of art so as to achieve a unified whole.

Conté A hard crayon of carbon and clay usually made in black, red or brown colours.

Copal Natural resin always used with oil mixture.

Coquille board Textured paper board for drawing.

Cradle A structure of wooden strips attached to the back of a panel, used as a support and to prevent warping of a painting.

Cross-hatching To hatch or shade with two or more intersecting series of parallel lines.

Cubism A style of painting and sculpture developed in the early twentieth century, characterized chiefly by the reduction of natural forms to their geometrical equivalents, and the organization of the planes of a represented object independently of representational requirements.

Damar gum Natural resin solution used as a painting medium.

Dextrine A soluble, gummy substance used as a thickening or preserving agent in inks and as a substitute for gum arabic and other natural substances.

Earth pigment Pigment from natural earth source.

Egg tempera A technique of painting in which an emulsion consisting of water and pure egg yolk or a mixture of egg and oil is used as a binder or medium, characterized by its lean film-forming properties and rapid drying rate.

Digitized by the Internet Archive
in 2024 with funding from
University of Toronto

<https://archive.org/details/31761118928076>

Enamel A very glossy hard-finish liquid oil paint imitating a porcelain glaze.

Epoxy Synthetic glue of extreme strength.

Fixative A thin varnish sprayed on a drawing to prevent blurring.

Form The organization, placement, or relationship of basic elements, such as line and colour in a painting so as to produce a coherent image.

Fresco Technique of painting straight pigment into freshly laid plaster.

Gel Thick transparent medium to add body in glazing.

Gesso A mixture of whiting and water glue used to prepare a surface for painting.

Glazing Laying a thin transparent glaze of colour over underpainting.

Graphite Mineral used in so-called "lead" pencils.

Grease crayon Crayon for use with lithograph and serigraph.

Gum arabic A water-soluble, dried, gummy exudation used as a medium in inks and water colour pigments.

Hog bristle Type of brush with bristle obtained from Asiatic hogs.

Impasto The laying on of paint thickly.

Intensity The strength or sharpness of a colour due to its degree of freedom from admixture with its complementary colour.

Keys Corner pegs for expanding stretcher and tightening canvas.

Linseed Oil Drying oil from flax seed used to bind oil paint.

Low relief Sculpture in which the figures project slightly from the background. Also called bas-relief.

Marker pen Felt nib pens with flowing ink supply.

Mastic Natural resin solution used as painting medium.

Matt Lustreless and dull in surface.

Medium (media) A liquid with which pigments are mixed. The material or technique with which an artist works.

Monoprint Single print on paper from an oil painting.

Mural Wall painting.

Painting knife Flexible steel knife for applying paint.

Palette Mixing surface or artist's selection of colours.

Palette knife Flexible steel knife for cleaning and mixing paint.

Papier collé French for pasted paper.

Pigment A dry insoluble substance, usually pulverized, which when suspended in a liquid vehicle becomes a paint, ink, etc.

Pounce (wheel) Technique for perforating a sketch so that it may be transferred to another surface.

Pro film Plastic film for making serigraph stencil.

Pulp paper Low-quality paper made from wood.

Rag paper High-quality paper made from cotton or linen pulp.

Rendering Meticulous drawing.

Resin Any of a class of nonvolatile, solid or semi-solid organic substances, such as copal, mastic, etc., prepared by polymerization of simple molecules: used in making varnishes and plastics.

Sable hair Good quality watercolour brushes made from the hair of a weasel-like mammal.

Sanguine A red iron-oxide crayon used in making drawings.

Scraper board White-coated surface to be covered with black ink and the white lines scratched out.

Screen ink Viscous fast drying paint for use with serigraph or silk screen process.

Scumble To modify (the tone or colour of a painted area) by overlaying parts with opaque or semi-opaque colour applied thinly and lightly with an almost dry brush.

Shape The quality of a distinct object or body in having an external surface or outline of specific form or figure.

Silver paint Drawing technique using a silver wire-like pencil.

Stand oil Very thick, slow-drying processed linseed oil.

Stretcher A simple wooden framework on which the canvas for an oil painting is stretched.

Surrealism A style of art and literature developed principally in the twentieth century, stressing the subconscious or nonrational significance of imagery arrived at by automatism or the exploitation of chance effects, unexpected juxtapositions, etc.

Texture The characteristic visual and tactile quality of the surface of a work of art resulting from the way in which materials are used.

Tint A colour diluted with white.

Tone A slight modification of a given colour: green with a yellowish tone.

Tooth Texture of surface of paper.

Tusche Greasy thick liquid for lithographic or serigraphic painting.

Underpainting Usually monochromatic development of form.

USEFUL BOOKS ON ARTISTS' MATERIALS AND TECHNIQUES

Bazzi, Maria. The Artists' Methods and Materials. 1st. English ed. London: John Murray, 1960.

A comprehensive and succinct collection of recipes and advice, mostly traditional but up-to-date. Maria Bazzi is an Italian restoration expert and teacher.

Doerner, Max. The Materials of the Artist and Their Use in Painting. Rev. ed. New York: Harcourt, Brace and Co., 1949.

Probably the most authoritative text but limited to traditional painting information. Doerner, who was a German professor of art technique, died in 1939.

Hiler, Hilaire. The Painter's Pocket Book. Rev. ed. London: Faber and Faber, 1962.

A book condensed from a heftier tome and meant as a handy reference book for the artist and student. Very informative and concise. Mr. Hiler is an English expert.

Mayer, Ralph. The Artist's Handbook of Materials and Techniques. Rev. ed. New York: Viking Press, 1969.

The most complete text available on all facets, both ancient and contemporary. Not a condensed handy version, but very authoritative. Particularly useful because it is North American in its information and emphasis. Useful bibliography and sources of material. Mayer is an American art scientist.

Mayer, Ralph. The Painter's Craft. 2nd ed. New York: D. Van Nostrand Co., 1966.

A book adapted from Mayer's Artist's Handbook of Materials and Techniques. Basic knowledge simply arranged with photos and diagrams. Useful text.

Taubes, Frederic. A Guide to Traditional and Modern Painting Methods.
New York: Viking Press, 1963.

Numerous photographic examples but superficial technical information.
Taubes is an American painter and teacher.

Woody, Russell. Painting with Synthetic Media. New York: Rheinhold,
1965.

General information on synthetic resins and techniques, mainly acrylics.

